

# JEFFERSON MONTHLY



**BRONZE COWBOYS, CHOCOLATE, AND WOLVES:**  
*Oregon's Little Switzerland*

The Members' Magazine of The Jefferson Public Radio Listeners Guild

November 2013





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The Gaia Project presents Antsy McClain & the Trailer Park Troubadours at the SOU Music Recital Hall (see Artscene, p. 28 for details).



The Historic Cascade Theatre Performance Series presents singer/songwriter Ruthie Foster on Nov 08 at 7:30pm (see Artscene, p. 28 for details).



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## ON THE COVER

Nestled in a region known to some as "Oregon's Little Switzerland," the town of Joseph boasts a population of just over 1,000 residents. Photo: josephdigital.com

The *Jefferson Monthly* gratefully recognizes the contribution of Jeff Baird for use of his photographs in this month's feature. More of his work can be seen at [www.josephdigital.com](http://www.josephdigital.com).

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# JEFFERSON MONTHLY

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By Jennifer Margulis

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Craterian Performances presents An Acoustic Evening with Lyle Lovett & John Hiatt in Medford on Nov 19 (see Artscene, p. 28 for details).



Turtle Bay Exploration Park continues its presentation of *Sacrament: Homage to a River*, thru Dec 31.

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## Doubling Down on Live and Local

As public radio stations across the country attempt to navigate the brave new world of emerging media platforms there has been a new fervor to return to radio's roots when radio was "live and local." Public radio in the U.S. has been built on a foundation of localism. Stations have always been locally (or regionally) owned and operated, and have worked hard to be more than just repeaters of nationally syndicated programming. Creating local content unique to individual communities has always been an essential element of public radio's mission.

But, over the years, as budgets have been squeezed and the public radio audience began gravitating away from music-based content toward news, information and entertainment, many stations became satisfied airing national programs and punted on local content since it's more expensive to produce and takes a great deal of vision, talent and effort to create. Ironically, this shift resulted in two decades of impressive audience expansion and financial growth within the public radio system at a time when other parts of the radio industry struggled.

But now, as digital platforms enable people to listen to numerous NPR stations, there is an emerging recognition that local stations must recommit to local content, both to engage citizens about their local communities as a matter of civic responsibility and as a business imperative. As we look ahead, I believe every successful station will need to balance high quality national programming with inspired local content or be replaced in listeners' hearts by digital alternatives.

It's easy to say but much harder to do. That's because public radio listeners tell us that they generally don't value local programming over national content simply because it's local. It just needs to be good. It needs to fulfill their desire for depth, context, perspective and creativity. In short, it

needs to have the same quality and production values as a national program, on a budget at least 10 times smaller than any national network.

There is no formula for achieving this result. But, I do know that any station that aspires to flourish in this new media environment must have four things:

- A talented, motivated staff committed to building community and working together as a team.
- A bravery, beyond reason, to embrace change.
- A willingness, not a genuine passion, for learning new things.
- A community of listeners that truly believes in the power of the human intellect and creative spirit.

I am extremely bullish on JPR's future. Our staff is comprised of a special group of talented individuals who could work at virtually any big market operation. We are gradually becoming more nimble and, dare I say, excited working in new ways. And, our regional community of listeners is one of the most generous audiences in the country, stepping up time and time again to support our work. We look forward to serving you in the months ahead and getting your feedback about what you hear on the radio and at [experience.ijpr.org](http://experience.ijpr.org).

Paul Westhelle, Executive Director,  
Jefferson Public Radio





No matter where you start, Eastern Oregon is father than you expect...

# BRONZE COWBOYS, CHOCOLATE, AND WOLVES: *Oregon's Little Switzerland*

By Jennifer Margulis

PHOTO: JOSEPHDIGITAL.COM

**T**he air smells of pine and cold when I finally arrive in Joseph, a small town in the northeast corner of Oregon, at 4 p.m. on a Friday afternoon in late spring.

The peaks of the mountains in the Eagle Cap Wilderness west of downtown shine with snow even though it's warm enough in the valley that I don't need a jacket. I do a happy dance after I park at the motel. It's taken me two airplane rides (via Washington and Idaho), one car rental, and a two-and-a-half-hour drive south from the airport in Lewiston, Idaho to get here from the western part of the state.

Joseph's wide main street is lined with shops that I'm eager to explore and I notice there are larger-than-life sculptures on almost every block. But the real reason I'm so pump-your-fist-in-the-air happy is that I've been meaning to visit Eastern Oregon for almost a decade, ever since we moved to southern Oregon. Nature photographer Sean Bagshaw, who is based in Ashland, told me years ago he goes to Eastern Oregon as often as possible because the wildlife and nature photography is among the best in the world. In 2009 when I interviewed Washington-based Squire Broel, an artist

whose sculptures were on display at the Foundry Winery's tasting room in Walla Walla, he told me Joseph and Enterprise had among the best bronze foundries in the world.

Eastern Oregon is not an officially recognized geographic designation, which means I spend way too much time talking to way too many people trying to get a handle on how much of the state's land is in Eastern Oregon (A half? Two thirds? No one really agrees) and how many people live out here (about 100,000 out of a total of some four million Oregonians, depending how you tally it and the towns you include). East of Bend, the remaining 60 percent of the state has no town over 16,000 people. The backbone of this area's economy has historically been logging and agriculture, along with mining. But as the timber and other industries have steadily declined, the region has seen many of its more lucrative businesses go under. Some forward thinking city officials, private investors, and enterprising locals have worked to reinvent Joseph as an art mecca, putting money into the town's infrastructure, including revitalizing Main Street, to attract tourism. Many residents and business owners have embraced these

changes, eager to show off the region's natural beauty, and brag about the outdoor recreation opportunities and abundant wildlife in order to attract more visitors and more tourism dollars. Others, especially those who have ties to Eastern Oregon that go back several generations, feel wary of the influx of new blood, new ideas, and new enterprises.

No matter where you start, Eastern Oregon is farther than you expect, one reason this area of the state has stayed so much more sparsely populated than other regions that boast stunning scenery and lots of outdoor recreation. While small cities like Klamath Falls and Bend have turned themselves into weekend tourist destinations for the Teva-wearing kayak-loving set, Eastern Oregon remains relatively unknown. One of the reasons it has taken me so long to come out this way is *because it is so far* (nearly eleven hours not including stops). Hoping to go last summer I enlisted the help of a friend who needed to clock training hours to upgrade his pilot's license; but when we realized he would have to put in over 16 hours of flying to drop me off and pick me up (and pay by the hour to rent the plane), we abandoned that scheme. I de-



cided to take a commercial airline—Alaska. I am on a shoestring budget doing on-the-ground reporting for a business magazine and I am pleased to find that the airplane tickets from Medford are under \$300, and the rental car less than forty bucks a day.

The ostensible reason I am in Eastern Oregon is to learn about wolf habitat and shadow some environmentalists from Oregon Wild, a nonprofit advocacy group based in Portland, who have hit upon the innovative idea to encourage wolf tourism to help grow the eastern region's economy. There are fewer than fifty confirmed wolves in the entire state of Oregon and their recovery has sparked both enterprising tourist ven-



PHOTO: JENNIFER MARGULIS

tures and the accompanying and inevitable controversy that erupts when top-of-the-food-chain predators roam in areas where some people make their living off ranching.

I am eager to see as much as I can. The wolves will be first thing on the morning's agenda. Right now I have to eat. I stash my stuff at the Indian Lodge Motel, which has functional rooms and views of the Wallowa Mountains, and walk down Main Street. It's like being in the Pearl District in Portland. One boutique, Beecrowbee, sells high-end soaps and perfumes, another boasts handmade chocolates. Each is cuter than the next and there are some half a dozen eateries to choose from. It is only when I see a red pick up with rifles arrayed on the rack and a bumper sticker with an X through a picture of a snarling wolf exhorting me to SMOKE A PACK A DAY that I'm reminded that I'm not in western Oregon.

I meet the Oregon Wild folks at Mutiny Brewing Company, which serves a locally raised grass-finished beef blue cheese and

avocado burger, as well as vegetarian and vegan rice bowls, gigantic Caesar salads, and locally brewed beers. I'm on a white wine kick lately but I'm told one of their best brews is The Sweet, a light beer flavored with coriander, chamomile, and lemon peel, one of many inventions of owner and head brewer Kari Gjerdingen. Originally from Bloomington, Indiana, Gjerdingen moved to the area to work for Terminal Gravity, a brewery in Enterprise. Once she realized that there was no brewpub in Joseph she decided to start her own. She'd like to have more tourists think of Joseph as a destination. "I'd like to see Eastern Oregon become more well-known," she says. "When people think of Oregon they think of the West side. It's beautiful here too. We have trees and mountains like they do but we have sunshine! It's sunny today. It's forecasted to be sunny all week."

## Breakfast with the Bison

Sure enough, the sun is brilliant the next morning when I breakfast with Rob Klavins, an affable environmentalist who works for Oregon Wild and is the founder of the Wolf Rendez Vous trip they offer every year to their members. We eat *chez* Diana Hunter, co-owner of Barking Mad Farms, a bed and breakfast outside of Enterprise. She serves us asparagus omelets, fruit salad, and homemade raspberry muffins, as a herd of bison graze nearby.

"Look around," Hunter says in a crisp English accent, sweeping one arm at the view. "It's Africa's Serengeti out here." It's the first time I've heard this and it isn't until after I've been in Eastern Oregon for a few days that I realize it is something of a cliché out here. Hunter is the first of many to compare the breathtaking vistas, diversity of fauna, and unspoiled landscape of Eastern

Oregon to the wild plains of the Serengeti in Tanzania and Kenya.

A nurse from Seattle, Sharon Burke, helps herself to more fruit. Burke is here at a nature photography workshop. Her trip has been a success: she has seen and photographed two coyotes, a golden eagle, and at least twenty elk. She did not know they were out here until we started talking about it but, yes, Burke would love to see a wolf.

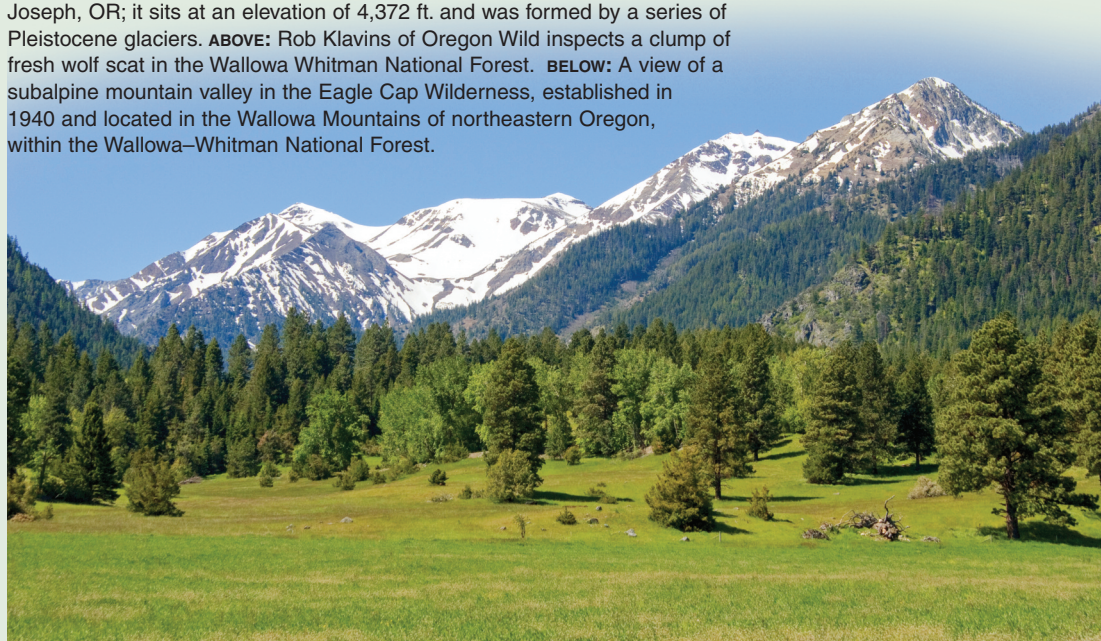
"Wolves bring us clients who want to go out and see wolves and be where they are," Diana says, though she does not like to call it wolf tourism, because the concept is too controversial. Indeed, her business has come under fire from some vocal conservative local ranchers who were angry when Barking Mad Farms welcomed Wolf Rendez Vous visitors on their property. At one public forum a furious neighbor likened the Hunters' desire to expand their B&B to accommodate more tourists to building a house of prostitution near an elementary school. Their request to expand was denied. But Hunter and her husband still believe that the more ecotourism that comes to Eastern Oregon, the better the economy.

"Tourism in general is a really important diversification of the economy," agrees Sara Miller, Economic Development Specialist for the Northeast Oregon Economic Development District, who points to the reinvention of Joseph, Oregon as an art mecca with bronze statues lining the main street, cafés serving free-range chicken soup with rice, and handmade chocolates sold in locally made wooden boxes, as an example of a place that is successfully attracting visitors who spend their money locally. "Our tourism is natural-resource based. Whether it's cultural tourism, ecotourism or agro-tourism, people are coming here because of the outdoor assets we have."

CONTINUED ON PAGE 16

**PREVIOUS PAGE:** Wallowa Lake is a 3.5 mile long ribbon lake just south of Joseph, OR; it sits at an elevation of 4,372 ft. and was formed by a series of Pleistocene glaciers. **ABOVE:** Rob Klavins of Oregon Wild inspects a clump of fresh wolf scat in the Wallowa Whitman National Forest. **BELOW:** A view of a subalpine mountain valley in the Eagle Cap Wilderness, established in 1940 and located in the Wallowa Mountains of northeastern Oregon, within the Wallowa-Whitman National Forest.

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**JOHN MAIER:** brewmaster at Rogue since 1989

Photo: Holly Andres

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# Jefferson Almanac

*Pepper Trail*

## The Cost of a Free Lunch

Who wouldn't love a free lunch? You seat yourself, let's say, on a sun-dappled outdoor patio, choose among the many mouth-watering dishes, enjoy a glass or two of wine, and finally, full at last, get up and simply stroll away. No waiter pursues you, waving a bill. No guilty conscience disturbs your well-being. This establishment never charges. It's a free lunch, every day.

A lovely image, but obviously just a day-dream. There's always a cost, and someone has to pay. That's only common sense. If we know anything, we know there's no such thing as a free lunch.

Except, apparently, when it comes to "natural resources." We seem to somehow still believe that these are, or should be, as forever free-flowing as the wine in that imaginary restaurant. Any talk of limitation — of cost — is met with indignation. What's this? A bill! That's outrageous — we've never been asked to pay before! We're certainly not going to start now.

Do I exaggerate? Well, perhaps a little. But let's look at a couple of current examples right here in the mythical state of Jefferson: the water in the Klamath Basin, and the timber on BLM's O&C lands.

So rich were the lakes and marshes of the Klamath Basin, and so spectacular were the flocks of waterfowl they supported, that word of their abundance reached distant Washington, DC and in 1908, President Teddy Roosevelt declared them to be the first waterfowl preserve in the new National Wildlife Refuge system. Beginning at about the same time, the area's promise for agriculture also attracted the attention of politicians and homesteaders, and the Bureau of Reclamation re-made the Basin to serve the interests of farmers. In 1962, Irongate Dam was completed, ending the movement of salmon into the upper reaches of the Klamath River. In the 1980's, the Klamath Tribes began working to preserve two species of suckers in Klamath Lake, traditional food fish whose populations had de-

clined to critically levels. In the 1990's, concern for the health of salmon stocks took center stage, increasing demands for water in the Klamath River below the dams.

In 2001, a drought brought crisis to the Basin as government regulators, irrigators and environmentalists struggled over allocation of meager water supplies to competing interests, all of whom were "entitled" to more water than was available. In 2002, the Bush Administration intervened to assure that Klamath irrigators received their full allocation of water, leading to low flows in the lower Klamath River. That fall, approximately 34,000 returning adult salmon died in the river, one of the largest fish kills in American history. Just this spring, the decades-long adjudication of water rights in the Basin was concluded, with senior rights being awarded to the Klamath Tribes. This resulted in higher water levels for Klamath Lake and its endangered suckers, but severely restricted water availability for upper Basin irrigators and essentially no water deliveries to the Lower Klamath National Wildlife Refuge. This fall, a botulism outbreak, linked to low water levels on the refuge, killed over 10,000 waterfowl.

At every twist and turn of this saga, irrigators have expressed shock and outrage when their water allocations are threatened. That's understandable: they were promised that water, and their crops depend on it. But clearly the present water distribution system in the Klamath Basin reflects the application of "free-lunch" thinking to a resource that is, in fact, extremely limited. There is simply not enough water to meet all the promises that have been made, and that has been obvious for many years now. In this case, the "bill" that is due is the need to accommodate to the reality of the water supply. That will require all parties — not just the refuges and

their wildlife — to pick up their share of the tab; that is, reduce their water use.

BLM's O&C lands in western Oregon provide an even more striking example of our treatment of natural resources as a free lunch. These "Oregon and California Railroad Revested Lands" were taken back from the railroads (for non-compliance with the terms of the original grant) and transferred to federal ownership in 1916. Ultimately, an arrangement was made that the eighteen western Oregon counties where O&C lands were located would keep 50% of the revenues from timber sales on the parcels. For decades, heavy logging of old-growth forests on the federal O&C lands provided an abundant flow of funds into the coffers of the counties, whose citizens enjoyed generous services while paying very little in property taxes (an average of 90 cents less per \$1000 of assessed valuation than the statewide average of \$2.81, according to the Oregon governor's

office). It was a pretty great free lunch, all right.

Now, wait a minute, many will say. There's no free lunch here — we're entitled to these payments to make up for lost property tax revenue on those lands. There are two problems with that argument. First, the federal O&C lands cost the counties

very little. Mentally subtract those lands from the size of the county: the population remains the same, the needed services don't appreciably change; it's simply a smaller area. If these federal lands don't significantly increase costs, why should they be expected to provide significant revenue?

But, comes the reply, if these were private timberlands, they **would** be paying taxes, so there's a loss that must be made up. Well, all right — what would that loss amount to? The answer, according to calculations by the Oregon governor's office, is about \$10 million per year for all 18 O&C counties combined. This is based on an analysis of the property taxes paid by private timber companies in Oregon, the O&C acreage in each county, and a generous estimate of the timber quality ("site class") on the O&C lands.

Timber harvest on O&C lands has declined drastically in recent years, resulting in budget crises in many counties. And yet, voters in both Curry and Josephine Counties recently refused to

... clearly the present water distribution system in the Klamath Basin reflects the application of "free-lunch" thinking to a resource that is, in fact, extremely limited.



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# Theatre and the Arts

*Molly Tinsley*

## The Heroine's Journey

In her essay, *A Room of One's Own*, Virginia Woolf imagines a gifted sister for Shakespeare and speculates on her fate. Unschooled, married as a teenager against her will, the young woman yearns to write plays so runs away to London only to find herself barred from work in the theatre. She winds up pregnant, and commits suicide.

A century later in Mexico, the life of the remarkable Juana Ramirez de Asbaje seemed to reverse this doomed trajectory. Though born illegitimate in modest circumstances, Juana's literary genius raised her to prominence and praise. To avoid the oppression of marriage, she entered San Jeronimo convent, which encouraged her poetic and dramatic work and hosted public audiences. But after twenty-four fertile years, the forces of sexism and religious absolutism lashed back. A powerful bishop turned against her. Her creativity was pronounced heretical by the Inquisition. To save her fellow nuns and lay supporters, she renounced writing altogether. Only a fraction of her work survives.

Tanya Saracho's rousing play *The Tenth Muse* opens twenty years after Sor Juana's death. San Jeronimo has become a closed convent, and Juana's creative vitality has been supplanted by bureaucratic bickering and fear. The action depicts a sequel collision between the female artist and the deadly brick wall of patriarchy, as the tangled challenges that Sor Juana temporarily surmounted—economic dependency, gender discrimination, religious repression—now threaten three young women newly admitted to the convent.

Directed with flair by Laurie Woolery, this world premiere running through November 2 in the OSF's Bowmer Theatre bears a distinctly female stamp. It's not just the splendid, all-woman ensemble, or their endearing habit of talking over each other.

It's what happens to the classic heroic quest when translated into feminine terms. Instead of heading out at the start of the play to make their way in the world, these young women retreat from its dangers, seeking safety away from men.

Jesusa, (the buoyant Vivia Font) the heroine of humble origins, is the bastard child of an unknown Spanish father; her Indian mother, a dim memory, deposited her in a convent because it offered the girl

child her only chance of survival. Mathematically and musically gifted, Jesusa has now been summoned to the convent of San Jeronimo to provide companionship for an invalid sister. In the Abbess, she encounters a ruthless adjutant for the Inquisition (the chilling Judith

Marie Bergen), but she also begins to forge a bond with a kindred soul, the dying Sor Isabel (the searing Sofia Jean Gomez), who still grieves for her mentor Sor Juana and her own failed quest for artistic expression. She aches to pass the creative torch to a spirited young woman like Jesusa.

Along with the *mestiza* Jesusa, a Nahua Indian, Tomasita (the guarded Sabina Zuniga Varela), is taken in to work in the convent kitchen after her mother conjures the “bad use” men will make of the fatherless girl. The same day, Manuela (the volatile Alejandra Escalante) has been consigned to the cloister by her aristocratic father to wait out the shame of a pregnancy. Sor Rufina (the dour Vilma Silva) has good reason to throw up her hands and declare, “Enough of men!”

The three young women are consigned to a storage room to live. There they discover their grail—the liberating archive of Sor Juana's work, hidden from the Inquisition by Isabel. As they prepare to act out a scene from one of her lost plays, the rigid stratifications of their world begin to break down.

“Instead of heading out at the start of the play to make their way in the world, these young women retreat from its dangers, seeking safety away from men.”



The realization glimmers: “We bleed the same red blood.” For Sor Isabel who comes upon their play-acting, the moment isn’t about social equality. It’s about restoring the channel to the transcendent freedom of the imagination.

Isabel drives the action in the second half, as she defies convent rules, refuses the sedative potion that “keeps Juana away from” her. She encourages Jesusa to play music and don men’s clothing and does so herself. The three younger women follow her lead with different degrees of reluctance. Forward propulsion seems to stall, as the energy on-stage circles the same pattern: the women let themselves engage in drama or music and are caught at it. But this is after all the heroine’s journey: seek and be punished.

And the punishments do escalate. The first time the “merry band of sisters” is caught, the Mother Superior severely burns Jesusa’s hand. The second time, there is no immediate punishment, but the Mother Superior’s informer Sor Filomena recalls an earlier sister who was burned to death simply for reading. The third time, Mother Superior discovers the “merry band,” expanded to include Sor Rufina, lashed to a fury of “sword-fighting” by the manic Isabel.

Chaos is where it all begins for the artist. For the Abbess, “Chaos and disorder is the devil’s way.” She orders Sor Juana’s resurrected pages burned then leaves, swearing to punish the girls “accordingly.” That’s when the responsibility for action firmly shifts to Jesusa: Isabel importunes her to leave the convent, saving the few works the Mother Superior missed, and also her talented self. Jesusa pleads to be let off the hook, claiming a female nobody like her cannot survive outside the convent walls. What doesn’t she get about the Mother Superior’s promise of punishment?

Tomasita, well-versed in slavery, gets it. She offers to go with Jesusa and the pair resign themselves to the perilous world of men. Then Jesusa’s acting experience flashes her a stratagem—they dress themselves in male costumes and slip outside the convent’s portals. With the flames of burning books raging behind them, and forced by the realization that safety is nowhere, they embark on their quest.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the memoir *Entering the Blue Stone* ([www.fuzepublishing.com](http://www.fuzepublishing.com))



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## Inside the Box

Scott Dewing

### The Internet of Things

Imagine the milk is running low—or, if you live in a home similar to mine, one of your kids drank the last of it and put the empty container back in the refrigerator as a decoy—but rather than reaching for that near-empty (or completely empty) container the next morning, your refrigerator already updated a grocery list on your phone the day before and your phone instructed you to stop at the grocery store on the way home and purchase more milk.

In a totally interconnected world, your milk container has a sensor in it. Your “smart” refrigerator is a computer that can track the status of the contents of your refrigerator and send data to your phone.

In an interconnected world of sensors and data, your lawn is no longer watered based on a timer; rather, there are sensors in the ground that measure and report moisture levels back to the watering system. The watering system is connected to the Internet and pulls the latest weather forecast data for your area. It knows that it’s going to rain tomorrow and, even though the moisture level data from the sensors has dipped below the threshold that would normally trigger watering of the grass, the system takes the weather data into account and holds off on watering and conserves water while Mother Nature does her work.

This is the “Internet of Things,” a world in which sensors are everywhere and on everything. Data flows in and out of systems, algorithms are run, decisions are made—and all without human intervention. It’s the next “big thing” and it’s already happening and you are increasingly living in an interconnected world where the Internet of Things are running 24/7/365.

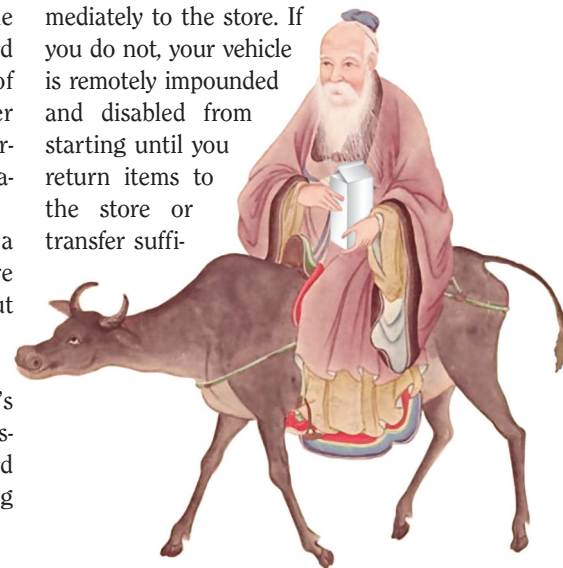
Sometime in the near future, you will go to the grocery store to get that milk as well as other things your smart refrigerator and cabinets have updated your phone about. While at the grocery store, the prices of products are in-flux because they too are data-driven based on current mar-

ket prices of the various ingredients in the product you are purchasing. You grab the items you need and put them in your cart. Your smart cart senses that the items are there and crosses them off the shopping list on your phone in real-time.

You no longer have to wander around the store or ask a clerk where a particular item is located

in the store because everything is geo-tagged and your phone can guide you right to it because it automatically pulled the layout of the store and the location of all items the moment you entered the store.

There are no cash registers in a world of the Internet of Things. As you leave the store, you auto-pay for the items in your cart. If you do not have sufficient funds to pay for these items, you are notified to return immediately to the store. If you do not, your vehicle is remotely impounded and disabled from starting until you return items to the store or transfer suffi-





cient funds into your account to pay for the items.

If this data-driven, mostly automated world of the Internet of Things scares you a bit, that's okay. You really should be a bit scared and skeptical. Fear and skepticism are what keep us from launching headlong into a creating a dystopic world that, on the surface, promises to be a utopia. You can begin by asking how a world of the Internet of Things is somehow a fundamentally better world.

Wen Jiabao, the former premier of China, had an interesting way of viewing the Internet of Things a few years ago when he gave a speech that kicked off a multi-million dollar Chinese project to help fund the manufacturing of "smart" products.

"Internet + Internet of Things = Wisdom of the Earth," Mr. Jiabao proposed in his speech.

To me, that sounds more like something the ancient Chinese philosopher Lao Tsu would have said in the *Tao Te Ching*.

In the *Tao Te Ching*, Lao Tsu refers to manifestations in the physical world as the "ten thousand things." Lao Tsu says, "The ten thousand things rise and fall without cease."

It's estimated that by 2025 there will be 1 trillion networked devices worldwide. Call them the "one trillion things" if you like. They will continue to rise without cease, but they are not, in and of themselves, the things of wisdom.

Whether or not the development of the the Internet of Things will result in the "Wisdom of the Earth" remains to be seen. I'm skeptical. It has been my experience here on Earth that wisdom does not flow from technology or data or algorithms. Wisdom is ancient and flows from people.

"Empty yourself of everything," Lao Tsu instructs. "Let the mind become still. The ten thousand things rise and fall while the self watches their return. They grow and flourish and then return to the source."

So this morning, when I went to grab the milk from the refrigerator only to discover it was nearly empty, I smiled at the emptiness and imperfection in the world. For sure the era of the Internet of Things is upon us, but it is not the source. We are.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)



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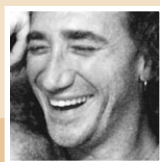
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## Recordings

Paul Gerardi

### Beautiful Melancholy

I have been listening to music for as long as I can remember. My father was an accordion player of Italian folk songs and American country music since before I was born, and through the early years of my life there was always music and sing-alongs around the kitchen table with friends and family.

My initial listening habits were formed in the late 1960's and through the mid 1970's, when I latched on to pop music and progressive rock music that expressed messages of hope and change for a better tomorrow as well as other positive emotions. So, it was not easy for me when I attempted to truly embrace music that was based either on melancholy or anger, especially if the depth of the song was limited or only the song used negative emotion to move the listener to action of some sort. That kind of song is akin to someone whining or yelling at me.

We all listen to sad songs. There are those moments when it feels good to hear someone sing about what we are personally experiencing, especially if it is a gut wrenching experience that makes us feel alone. There is comfort there, but for the comfort to be genuine and lasting hope must also be present.

Understanding the beautiful melancholy in music came into focus for me in the 1990's, when I was Music Director for a straight ahead jazz station in Orlando Florida. In a telephone conversation with a record representative about vocal jazz standards, the conversation turned to the emotion in song lyrics. The independent promoter was incredulous to find that I was not familiar with the early 1970's English musician *Nick Drake*, and convinced me to take a listen. The box set *Fruit Tree* had just been released, and I was astounded at the beautiful melancholy that this musician was able to transmit through his words and melodies. I had never *really* listened to intense melancholy in songs, I just had never felt the need to go to the place that that kind of music inevitably sent me. But *Nick Drake's* music seemed to combine a deep sense of beauty in a deep well of sadness.

Songs like *Northern Sky* and *Time Has Told Me* combine hope and despair in equal amounts as well as having both lyric and melodic beauty. There is an understated elegance in Nick Drake's music that transcends its morbidity, and his music neither accuses nor does it shout in anger. Sadly, he died at age 26 in the fall of 1974 after a long struggle with depression.



Twenty eight years later, *Alexi Murdoch* released his debut EP *Four Songs*. His music engenders the same kind of duality that *Drake* expressed, combining a haunting melodic beauty with a lyric darkness that seeps into the listener's mind in a gentle but firm way. Many of his song arrangements have a trance-like quality, taking the listener on an amazing emotional journey without intimidating the listener. *Murdoch's* presentation is reminiscent of the soft voice and guitar *Nick Drake* employed to sculpt nuances of emotion and mood, and even though their music is separated by almost three decades, both work in the same musical genre.

Songs from *Alexi Murdoch's* recording *Time without Consequence* have been included in dozens of television shows and



films, making it one of the most licensed albums of recent years. Born in London to a Greek father and a Scottish-French mother, *Murdoch* grew up in Greece as well as Scotland, then moved to the United States to attend Duke University before settling in Los Angeles where his music became well known. He has shunned major record labels, instead releasing his recordings independently.

Early this year, the band *Barnaby Bright* released their beautiful recording *The Longest Day*. The name of the band comes from a medieval term for the summer solstice. In 17th century England, the longest day of the year was celebrated with a large festival to honor St. Barnabus, and a limerick was sung that depicted the duality of the longest day/shortest night of the year. *Barnaby Bright's* founding members are Nathan and Rebecca Bliss, and they chose the band's name in part "because of the many metaphors it represented...light and dark, good and evil, and the idea that though this innate, dualistic struggle is present in all of us, on the longest day of the year, light prevails over dark...goodness wins."

Their music also engenders this duality, especially the lyrics. Using poetic metaphors to add turns and twists to their songs, *Barn-*

*aby Bright's* music frequently tugs first on one emotional heartstring, then another. This is backed up with solid melodies encased in an expanded folk setting that includes grand piano and occasional electronics. Rebecca Bliss's voice floats with grace above the instrumentation, giving the music an almost other-worldly quality.

A similar duality is found in British singer-songwriter *Laura Marling's* new recording *Once I Was An Eagle*. She has commented that the CD "follows a central figure, who angrily shuns naivety and love, and over the course of the album regains a second naivety." Despair and hope are present in this recording, but the lyric tone tends to be much harsher than any of the recordings previously mentioned. It is a very pointed album musically as well, with the instrumentation swinging back and forth from mellow moments of tender singing to intensely rhythmic guitar strumming accompanied by staccato drum bursts. Nonetheless, this recording has a deep melancholic beauty throughout its sixteen tracks.

The first half of *Once I Was An Eagle* seems like a continuous dark idea with the first four tracks seamlessly moving from one to another. Then the album starts coming

back to the light and by the tenth track (*Where Can I Go?*) joy starts to become apparent. This new recording by *Laura Marling* has qualities reminiscent of the work of Joni Mitchell and Bob Dylan, two other masters of balancing the duality of darkness and light.

It is part of the English romantic tradition that songs be sad even in celebration, a quality that *Nick Drake*, *Alexi Murdoch*, *Barnaby Bright*, and *Laura Marling* seem to share. What makes their music poignant is that even though anger and sadness may at times be deeply embedded in their songs, they are never bitter or sardonic and are seldom self-indulgent or even passive aggressive. Yes, there is a melancholy present that sometimes borders on morbidity, but also present is a beautiful sense of the duality of life.

Over the years, I have learned to accept lyrics with a wide range of emotional content, but in order to do that, it has remained essential to me to find beauty in the melancholy. For as long as there is duality, there is also balance.

Paul Gerardi hosts *Open Air* and the *Folk Show*, both heard on JPR's Rhythm & News service and at [www.ijpr.org](http://www.ijpr.org).

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## Tracking Wolves

After breakfast Klavins, naturalist Walter Sykes who's been a wildlife advocate and volunteer guide for decades, Sykes' wolf-malamute hybrid, and I bump along in Sykes's hatchback on a disused forest service road in the Wallowa-Whitman National Forest. We park in the middle of nowhere and begin trekking down the road. Not long after we've been walking Sykes shows me a paw print as big as a man's fist. Made by a wolf! Rain from a few days back has made these prints especially easy to follow, so that's what we do. Hours later we walk through an alpine meadow interspersed with stands of trees:

lodge pole pine, Doug fir, tamarack, and pale aspen. These aspens, native to the ecosystem but threatened by wildlife, are enclosed in protective wire fences to prevent the cattle, elk, and deer that graze on this land from eating them to the ground. We scramble up a bluff where biscuit root, which has small yellow flowers, and purple camas are blooming. The smell of wild onion and garlic is in the air. We duck under a fallen pine, pass elk droppings and a messy pile of bear scat.

But it's the wolf scat that interests us most. We come across a pile of scat on the disused road so fresh it has flies buzzing around it. Klavins takes a stick to poke it apart to show me how the clumped gray jumble is tapered at the ends and full of reddish elk hair and small bone fragments. I haven't been this excited by excrement since we brought our first baby home from the hospital. I take a dozen photos.

Wolves used to range throughout North America. In the mid 18th century one explorer from Europe reported seeing "wolves without numbers," as his party trudged west from the Hudson Bay. Daniel Boone described hearing the "howling wilderness," a phrase you'll also find in the *Little House on the Prairie* books. Wolves were such a problem in early America that government officials and local cattlemen would pay bounty hunters—or anyone else—to kill them. In the airport in Washington on the way back to southern Oregon I meet a 91-year-old land

speculator, Grover Myers, who tells me he remembers that during the Great Depression you could get from \$2 to \$5 for killing a wolf. "A hamburger cost 10 cents and you were lucky to make \$1 a day," Myers recalls. "That was good money back then. They'd cut off the ears and some skin off the face and bring 'em in," he says, gesturing with his hand to show me how it was done.

Trapped, poisoned, and shot, the last wolf in Oregon was killed in 1947. By then these elusive carnivores were almost entirely extinct in North America. After years of lobbying, feasibility studies, and debate, wolves were finally reintroduced into Yellowstone National Park and Central Idaho in the mid

1990s as part of a nationwide campaign to return these predators to America's ecosystem. But it wasn't until just seven years ago, in 2006, that wolves began establishing themselves in Oregon, breaking off from packs in Idaho and traveling southwest.

In Yellowstone National Park wolves can be safely seen through spotting scopes from the comfort of a distant ridge, but in Eastern Oregon it is a bit trickier. The idea behind Oregon Wild's Wolf Rendez Vous is not for Oregon wolves and Oregon humans to get too close to each other, but rather for anyone interested in wolves to spend a few

days out in the wilderness to learn about their habitat, behavior, history, and conservation. Oregon wolves, though opportunistic hunters that will take down a calf when the opportunity arises, are actually pretty shy. So the chance of seeing a wolf in the wild in Oregon is small. Klavins and Sykes traipse through this wilderness all the time. In the hundreds of times they've been out tracking wolves together, they've only seen them once.

But when we stop at a clearing for a drink of water before heading back to the car a movement in the bushes to the left makes me turn my head. A grizzled black and gray wolf with surprisingly large ears and long thin legs is trotting towards us. Ears pricked forward, the wolf raises his head—an unmistakable look of surprise on his face. He stops short and stares at us for just an instant. Then he tucks his tail between his legs and slinks away. Back in the



Joe Whittle is enrolled in the Caddo tribe and is part Lenni Lenape. He grew up in Enterprise and the Bay Area. A wildlife photographer, he is now leading day trips into Eastern Oregon's wilderness.

PHOTO: JENNIFER MARGULIS



PHOTO: JOSEPHDIGITAL.COM

Many bronze works line the streets of Joseph, including Austin Barton's 10-foot tall sculpture entitled "Attitude Adjustment."

trees he starts yipping, barking, and howling—a racket of alarm. Klavins is so surprised that he fumbles his camera. I keep my presence of mind enough to bring my camera to my face without taking my eyes off the wolf. Click! I get a fuzzy photo of the juvenile wolf's retreat, right before he disappears into a thick copse of trees.

## Wallowa Lake, Arrowhead Chocolates, and More

After our wolf encounter we stop at Wallowa Lake to see the bald eagles that nest in a high birch near the water. Sykes can't abide the kitsch: in the summer you can play mini golf on a tacky course, ride on paddleboats, or zone out at a videogame arcade. These noisy bright plastic attractions seem better suited to Seaside, Oregon than Eastern Oregon, but I can't help thinking—though I won't admit it to Sykes—that my kids would have a blast here.

The next morning I eat breakfast at the Red Horse Coffee Traders, a cozy, unpretentious coffee shop that serves everything from iced chai to free-range chicken soup. Sykes tells me later that the best breakfast in Eastern Oregon can be found at Red Rooster Café in Enterprise—he recommends the potato and egg scramble—but my pesto parmesan scone and perfect decaf latte, seem hard to beat.

Next stop: Arrowhead Chocolates. I can't return home empty handed. Co-owner Erica Houck tells me she opened the shop with her father, the chocolatier, in 2010. She likes the slower pace of life in Joseph. The local community, she says, has been very supportive, so the business has managed to



stay solvent in the winter when there are few tourists in town. The shop opens at 7:00 a.m. so farmers, ranchers, and workers can grab coffee on their way to work. As if on cue a rowdy group of local teens burst into the store. I choose single malt whisky, espresso, huckleberry, and hot chili truffles for my husband. Habanero-lime caramel with lime sea salt and alder-smoked caramel will be my traveling companions for the drive back to the airport in Lewiston.

There's so much I haven't done. The Wallowa Lake Tramway takes visitors up 3700 feet to the top of Mt. Howard (\$28 for an all-day pass for adults) where there are hiking trails and a restaurant. I haven't swum in Wallowa Lake, hiked the Eagle Cap Mountains, walked the trails in the Zumwalt Prairie Preserve (the biggest remaining short grass prairie in the United States with the largest concentration of raptors in Oregon), hiked into Hell's Canyon, taken a boat trip down the Snake River, visited the gravesite of the elder Chief Joseph, or toured the bronze foundries or the four art galleries. Next time I hope to go on one of Winding Light Adventures wildlife viewing tours. For \$200 a day, owner Joe Whittle takes nature lovers into the wilderness on a tailored adventure, mountaineering, tracking moose and wolves, or learning about outdoor photography (details at [www.joewhittle.com](http://www.joewhittle.com), under the tab "Guided Outdoor Adventures").

I stop the car abruptly just outside of town. A straw-colored coyote is stalking prey in the grass prairie along the side of the road. A cow-calf pair watch impassively, chewing cud. But the lens on my camera's not powerful enough to get a decent shot. Luckily the coyotes, moose, raptors, bighorn sheep, mountain goats, red fox, bobcats, bears, and wolves aren't going anywhere. I'll be back as soon as I can to wonder at more splendors of Wallowa.

---

Jennifer Margulis, Ph.D. is an Ashland-based writer and a senior fellow at the Schuster Institute for Investigative Journalism. Her fifth book, *The Business of Baby: What Doctors Don't Tell You, What Corporations Try to Sell You, and How to Put Your Pregnancy, Childbirth, and Baby Before Their Bottom Line* (Scribner 2013), is an investigation of how corporate greed and for-profit medicine harms new moms and their babies.

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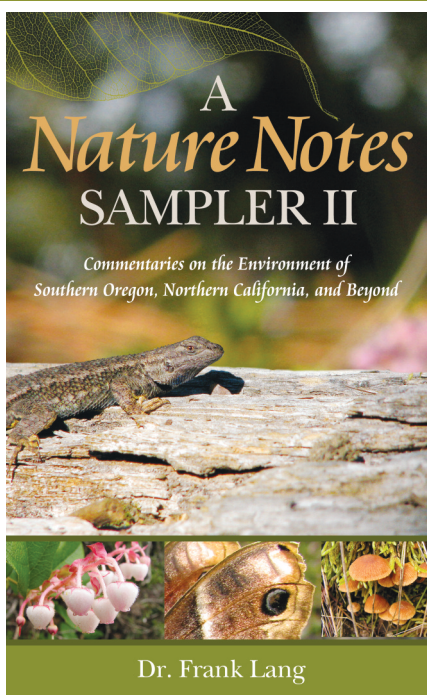
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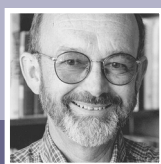
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# Nature Notes

Frank Lang

## Further Signs Along the Road to Geezerdom

As I have discussed in previous Nature Notes, there are many signs along the road to Geezerdom, also known as Cootsville, Codger City, or Curmudgeonland. Most have to do with the behavioral, physiological, or social changes associated with the human aging process.

Many of the changes are the result of voluntary, conscious, purposeful action. Expressing strong opinions without regard for listeners' feelings, might be done on purpose, or not. As previously mentioned the sudden emission of gas, which used to be a voluntary event meant to amaze or horrify, now is mostly involuntary and is now known by its acronym PHS, or Plow Horse Syndrome. Now it occasionally amazes and always horrifies.

This brings us to another syndrome brought to Nature Notes attention by a blog correspondent of David Brooks, the *New York Times* columnist, as part Brooks' life report series where he asks readers over a certain age to write autobiographical essays evaluating their own lives. One, published November 24, 2011 in the *New York Times*, written by David Klement, caught *Nature Notes* attention in the essay's first paragraph:

*"Thank you for asking. Not many do. After a certain age, probably mid-60s, I have felt like the invisible man. Having a hearing loss which limits my ability to understand – and participate in – certain group conversations leaves me further on the fringe than most my age."*

Ever felt like the invisible man? Whom, man or woman of a certain age, hasn't? Of course, there are those of us who have reached a certain state of cluelessness and who just don't notice their invisibility or much else about the world around them.

This invisibility is not caused unknow-

ingly or purposely by the geezer or geezerette, but by those surround them, their associates, there fellow human beings. People in groups or at meetings no longer seem to pay any attention to you. They don't recognize you in the formal way to speak, or listen, if you are allowed to speak. You have become the man to them, as he is described in William Hughes Mearns' poem "Antigonish":

“

Ever felt like the invisible man? Whom, man or woman of a certain age, hasn't?

*"Yesterday, upon the stair, I met a man who wasn't there. He wasn't there again today. I wish, I wish he'd go away... When I came home last night at three, The man was waiting there for me*

*But when I looked around the hall, I couldn't see him there at all! Go away, go away, don't you come back any more! Go away, go away, and please don't slam the door... (slam!). Last night I saw upon the stair A little man who wasn't there He wasn't there again today. Oh, how I wish he'd go away."*

Nature Notes refers to this state of invisibility as TIMS or TIWS... The Invisible Man or The Invisible Woman Syndrome and he wonders what, or if anyone can do anything about it. Maybe, "I told you so," provides satisfaction enough.

Among other signs in aging males with ancient plumbing has to do, as readers may recall, with zipping up and zipping down in pre and post micturating activities. Nature Notes has noticed lately that when nature calls, as it does now with increasing urgency, that the barn door is already open and nature can be answered with much less fuss and bother. So not zipping up is not always a bad thing. Not zipping down will never be a good thing.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

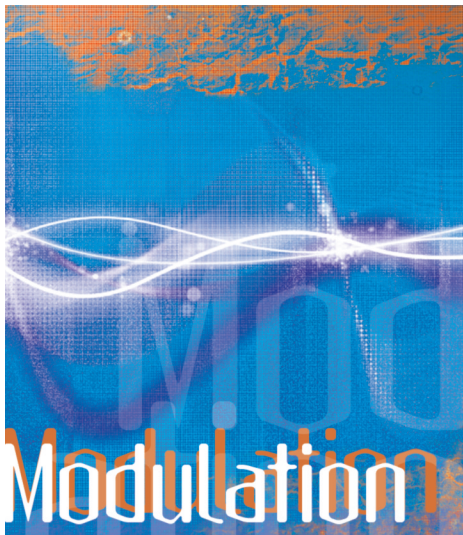


# Almanac *From page 9*

raise their property taxes, despite mass releases of prisoners from county jails and other drastic cutbacks. Instead, the O&C counties want the federal government to pay. They're asking not for \$10 million (the best estimate of potential lost tax revenue), but over \$100 million – and it looks like they will get it. Not to be outdone, Oregon Congressmen DeFazio, Walden, and Schrader have proposed carving out about half the O&C lands to be managed like private industrial timberlands. They seem prepared to sacrifice all the environmental benefits that well-managed federal forests provide in order to maintain, for a bit longer, the free-lunch fantasy of the O&C counties.

Sorry, but I see Mother Nature approaching... and she's got a bill in her hand.

Pepper Trail is an Ashland naturalist and writer. To read more of his work, visit his websites [www.peppertrail.net](http://www.peppertrail.net) and [www.earthprecepts.net](http://www.earthprecepts.net).

A graphic for 'Modulation' featuring a blue background with white and orange wavy lines. The word 'Modulation' is written in a large, stylized font. Below it, text describes the host Allison Graves and the music style. At the bottom, it says 'Fridays at 8:00pm Rhythm & News' in a script font.

Host Allison Graves features an eclectic mix of new rhythms in progressive pop, indie, world beat, deep rhythms, chill and club culture.

**Fridays at 8:00pm**  
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## The Splendid Table

*Lynne Rossetto Kasper*

### Lynne's Vertically Roasted Chicken

Figure on 3/4 to 1 pound of chicken per person. I make this using the Spanek Vertical Roaster, [www.spanek.com](http://www.spanek.com).

Two tips: When seasoned with sweet flavorings the skin tends to blacken. I don't mind, but some people might. And use organic ingredients if at all possible.

#### Ingredients

6 large cloves garlic  
1/2 tightly packed cup fresh basil leaves  
shredded zest of a large orange  
1/4 cup of juice from the orange  
generous pinch hot red pepper flakes  
salt and freshly ground black pepper  
1 tablespoon extra-virgin olive oil  
3 1/2 pound frying chicken (organically raised with no antibiotics or hormones preferred)

#### Instructions

1. Remove the oven's second rack. Set the remaining one on the lowest possible level. Pre-heat to 450.

2. By machine, or by hand finely chop together all the ingredients except the chicken. Season to taste with salt and pepper. Rinse and dry the chicken. Slip about 2/3 of the seasonings under the skin. Rub the rest all over the bird.

3. Set the Spanek Vertical Roaster in a shallow cake pan. Push the chicken down onto the wire tower so its top comes up through the neck cavity. Add about 1/4 inch of water to the pan. Cross the bird's legs, and place in the center of the oven.

4. Set a timer for 10 minutes to the pound, plus 10 minutes (45 minutes for a 3 1/2 pound-chicken). If the bird is just out of the refrigerator, add another 10 minutes to its cooking time.

5. When time's up, let the bird rest 10 minutes at room temperature. Then serve right on the roaster. Carve by cutting away the legs and thighs, the wings and then the breast meat and wish bone.

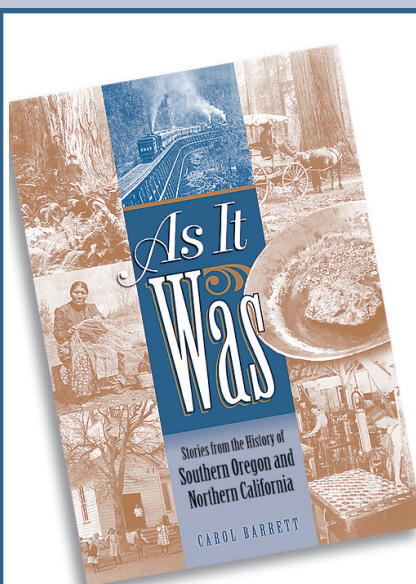
Copyright 1999 Lynne Rossetto Kasper

*The Splendid Table* airs Sundays at 9:00am on JPR's Rhythm & News service and online at [www.ijpr.org](http://www.ijpr.org)

A graphic for 'Open Air' featuring a blue sky with white clouds. The words 'Open Air' are written in a large, stylized font. Below it, text describes the program and its schedule. At the bottom, it says 'Weekdays 9AM - 3PM Jefferson Public Radio's Rhythm & News Service & www.ijpr.org' in a script font.

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# As It Was

Stories from the State of Jefferson

## Early Physician Helps Establish Yreka City Government

by Gail Fiorini-Jenner

One of Yreka's important physicians in its early years of settlement was Dr. George C. Furber, who not only was a medical practitioner, but also a civic booster. He established the Yreka Drug Store on the corner of Main and Miner streets in 1851 and worked to organize city government.

Furber helped frame the city's body of laws which, in the words of the *Yreka Union*, "on account of their conceded great excellency... governed it, with but little amendment or alteration."

In 1859 Furber became president, the equivalent of mayor, of the Yreka Board of Trustees. Four of the five elected trustees were physicians.

Furber left Yreka to try his luck in the gold fields up north but returned nearly bankrupt. He resumed his medical practice and served for a time as a city trustee and coroner. He left Yreka in 1867 to practice medicine in Etna, Calif.

There was a time when Furber could be seen, a stovepipe hat cocked to one side of his head, walking down Miner Street and urging property holders to clean out their gutters and shovel the snow off the sidewalks.

Source: Jones, J. Roy. *Saddle Bags In Siskiyou*. News Journal Print Shop. 1953.

## Amateur Golf Champion Chandler Egan Designs Courses

by Dennis M. Powers

Born into a wealthy Chicago family, Chandler Egan was only 12 when he began playing golf during a family vacation. Six years later in 1902, Egan became captain of the Harvard golf team that won three consecutive national intercollegiate championships. He captured two U.S. Amateur titles from 1904 to 1905, and in 1904 his team won an Olympic gold medal and he captured the individual silver.

Egan came to Medford, Ore., in 1910 in a tide of Eastern investors attracted by the valley's orchard boom. A year later he bought a 117-acre orchard in East Medford and built a residence on what today is Foothill Drive.

Returning to golf competition in 1915, Egan won the Pacific Northwest Amateur five times. When the orchard business crashed, Chandler began designing golf courses, including, in 1924, the first nine holes at the Rogue Valley Country Club. Later he designed the second nine.

Over a 20-year period, Egan designed or re-designed over 20 courses in Washington, Oregon, and California, including the renovation of the famed Pebble Beach course.

Egan died at 51 in 1936, but golfers are still playing his courses today.

Sources: Dear, Tony. "Favorite Designers: H. Chandler Egan." *Cybergolf*.

Viewed at [www.cybergolf.com/golf\\_news/favorite\\_designers\\_h\\_chandler\\_egan](http://www.cybergolf.com/golf_news/favorite_designers_h_chandler_egan).

"Oregon Sport's Hall of Fame, Chandler Egan."

*Oregon Sports Hall of Fame*. Viewed at [www.oregonsportshall.org/chandler\\_egan.html](http://www.oregonsportshall.org/chandler_egan.html).

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.



# Poetry

Bruce Barton

## Torah Rewind

*for Rabbi Aryeh Hirschfield*

When the rock needs rolling  
thousands of years spin in unison  
  
as polished wooden handles  
respond to our twists and turns.  
  
Intent on uncovering the past  
the rebbe balances our fate  
  
with a manual rewind of sacred text.  
Demanding the release of slack  
  
from its confined tautness reveals  
longings of shepherds and traders  
  
the cunning of wives and mothers  
strengths of daughters and lovers  
  
weaknesses of warriors and kings  
prayers of genuflectors and priests.  
  
A growing faith in empowering song  
carries wisdom in the uplifting word  
  
rules for living an intentional life.  
As parchment moves across the table  
  
end seeking beginning  
five books flash by in reverse  
  
exposing the history of a nation  
wandering the sands of free choice  
  
returning to the sands of captivity  
to the patriarchs and matriarchs  
  
the first families and early challenges  
new found awareness of a creator  
  
the roots of a people  
innocence of the garden.

## A Vision Rerun

That one image of my bar mitzvah,  
tucked neatly under my yarmulke,  
captures a portrait from the bema  
of frozen faces framed in silence.

Trapped between the ark and Torah table  
surrounded by two giants in black robes  
guarding the entrance and exit  
like the lions of Judah,  
I could go nowhere but into the scrolls  
like our ancestors  
who plunged into the Red Sea  
without preparation  
before time clarified understanding.

They, like me, had to act.  
Acting meant doing the next thing.  
Our lives are forever lived  
doing the next thing.

Today I prepare patiently  
absorbing what's necessary  
anticipating that next moment  
where I need to choose  
between the head's practical caution  
and the heart's openness to risk.

---

Bruce Barton is the author of *The Last Poems of the 20th Century* (Wellstone Press) and co-author of *A Path Through Stone*. This month's poems are from his most recent book, *The Book of Baruchio: Intentional Poems* (Wellstone, 2013). During his many years in business, he wrote advertising copy for radio, television, newspapers, and the internet. He is often invited to speak on Jewish customs at churches, and in high school and college classes. Bruce Barton lives in Ashland, Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.





## Recycling the Televisions of Super Bowls Past

In the 15 years Jeff Wilson has been in the electronics business, there's always been a spike in television sales before the Super Bowl from people wanting a better view of the big game. A flat screen, a bigger flat screen, a flat screen with surround sound and Blu-ray...

As the store manager for Best Buy in Clackamas, Ore., Wilson doesn't get a breather after the holiday rush.

"We go right into preparing for our home theater campaign," he said. "We see people start looking for a TV over Christmas, and asking what's going to be on sale for the Super Bowl. Then they wait for the deals."

The television is an icon of the Super Bowl. Television manufacturers offer discounts. Retailers push financing and delivery deals. And party hosts flock to them, looking for ways to impress their friends.

"We make it a good time to buy TVs," Wilson said. "You have so many people watching the same thing at one time. Even people who aren't football fans will go to a Super Bowl party."

In 2012, the National Retail Federation estimated 5.1 million people – or about 5 percent of those planning to watch the Patriots v. Giants – will buy a new television specifically for game day.

So, what happens to all the old televisions that are now looking puny, low-definition and boxy?

Unfortunately, the afterlife for the televisions of Super Bowls past is murky. Because the cathode-ray tubes inside the older, boxy TVs each contain four pounds of toxic lead, they're banned from landfills in the U.S.

The Environmental Protection Agency estimates that while 27.2 million TVs are ready to be trashed, only 4.6 million of them – 17 percent – will get collected for recycling. And even some of those

have a sketchy future ahead of them.

There are numerous companies that will collect the televisions for recycling. But big concerns remain about how, exactly, the toxic materials are handled. The lead inside cathode-ray tube glass can be safely extracted by a smelter. But that costs money, and it often doesn't happen. It's cheaper to separate the valuable metal inside the TVs from the toxic material in countries without environmental and worker safety laws. And there's the rub.

As Jim Puckett, executive director of the e-waste advocacy group Basel Action Network told NPR's Fresh Air:

"The dirty little secret is that when you take [your electronic waste] to a recycler, instead of throwing it in a trashcan, about 80 percent of that material, very quickly, finds itself on a container ship going to a country like China, Nigeria, India, Vietnam, Pakistan – where very dirty things happen to it."

The Environmental Protection Agency tries to track (not stop) exports of cathode-

ray tubes (aka CRTs), but according to the Government Accountability Office, companies can "easily circumvent" the rules requiring them to inform the EPA.

"GAO posed as foreign buyers of broken CRTs in Hong Kong, India, Pakistan, and other countries, and 43 U.S. companies expressed willingness to export these items.

Some of the companies, including ones that publicly tout their exemplary environmental practices, were willing to export CRTs in apparent violation of the CRT rule."

A Minnesota recycler got nabbed for trying to sneak old computer monitors out of the Port of Seattle last year by mislabeling them "plastic scrap." Oregon and Washington both have e-waste programs that make electronics manufacturers pay for the proper disposal of their products. The states have designated e-waste collectors, and they monitor authorized recyclers to make sure things like old televisions get disassembled and recycled safely. But guess what. Minnesota has an e-waste program too.

That doesn't necessarily end the risk of rogue recyclers shipping your old TV off to a developing country, where it could poison someone. You've got to make sure it gets into the right hands.

There aren't many federal rules governing the e-waste export business in the U.S., said . State programs that hold manufacturers responsible for the downstream path of e-waste have been multiplying over the past few years, but there are no laws saying a company can't export old TVs and their toxic cathode-ray tubes overseas.

The Environmental Protection Agency estimates that while 27.2 million TVs are ready to be trashed, only 4.6 million of them – 17 percent – will get collected for recycling.





Steve Skurnac, president of Sims Recycling Solutions, the world's largest e-waste recycler, said responsible recyclers can dismantle old televisions by hand to separate the valuable parts – copper, steel, aluminum and circuitry – from the glass tube inside. The glass with lead can go to a lead smelter that extracts the lead from the glass, he said, or some companies that manufacture glass tubes for TVs will take the leaded glass for feedstock.

But the problem lies in the cost of doing the right thing with the leaded glass, he said. Some private recyclers don't take TVs and computer monitors because of the costs involved in recycling the tubes.

"It costs more to recycle it than the value of the glass itself," said Skurnac. "So, in circumstances where we're providing glass or TV recycling service, we will typically have to charge for the recycling service. Or, in a lot of states the manufacturers are required to arrange for the recycling and pay for the recycling of products they've put in the marketplace.

"Overall, this is going to cost you x pennies a pound to do the recycling. But if someone else is going to put it in an ocean container and offers to pay you for it rather than charging you, you're obviously going to want to go with the guy who pays you."

But you don't know what's going to happen to it after that. The bottom line is be careful about who gets your old TV, he said. The people collecting your television – be it Goodwill, the Salvation Army or the Boy Scouts – may not be the one doing the recycling. If you aren't sure, you should ask who they're working with.

The safest bet is to make sure the recycler is E-steward or R2 certified. A general guide to recycling your old television – and other e-waste is available here: [www.electronicstakeback.com/how-to-recycle-electronics](http://www.electronicstakeback.com/how-to-recycle-electronics).

*(Read more from Cassandra Profita on her Ecotrope blog, where this article first appeared.)*

---

Journalist and Ecotrope blogger, Cassandra Profita writes for EarthFix, a public media project of Oregon Public Broadcasting, Boise State Public Radio, Jefferson Public Radio, Idaho Public Television, KCTS 9 Seattle, KUOW Public Radio, Northwest Public Radio and Television, and Southern Oregon Public Television.

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# 2013 Clayfolk Show and Sale

Robert Johnson

Clayfolk presents its 38th Pottery Show and Sale at the Medford Armory on the weekend before Thanksgiving—November 22, 23, and 24. There holiday shoppers will find ceramic work by over 60 clay artists, along with pottery-making demonstrations, live music, and, on Saturday and Sunday, hands-on clay experiences for children. Admission is free.

The clay work will include both decorative and functional pieces—dinnerware, jewelry, bowls, coffee mugs, tiles, lanterns, and sculpture, and more—crafted by ceramic artists from all over the State of Jefferson. Among them visitors will find Barbara and Art Linnemeyer, of Cave Junction, showing their decorative stoneware and Merlin's Carole Hayne, who specializes in carved porcelain. Appropriately from Talent, Karen Rycheck will feature her ceramic mosaics. And on display will be bowls galore, made in Nancy Leever's Medford studio. Looking for whimsical sculpture? Look for displays by Rogue River's Teri Nelson and Grants Pass' Gwen Childs. But don't overlook Cheryl Kempner's unlikely birds, native only to Ashland. Partial to raku or wood-fired pots? Oakland's Susan Roden will have plenty on hand. And from Wilbur—in the northern reaches of Jefferson—will come Japanese-style solar lanterns and Thai spirit houses crafted by Bob Johnson.

"It's the largest pottery show in our region," says Clayfolk president Shirley Huft. "Our show is where you can easily find those hard-to-find holiday gifts." She adds, "The only hard part will be making choices!"

Clayfolk uses a portion of sales at the November show to fund the Ellice T. Johnston Scholarship, awarded annually to a student studying the ceramic arts. In addition, through donations of time and pottery pieces, Clayfolk members support Empty Bowls, a project that raises funds for local hunger programs. The organization also purchases books about ceramics for the local library system.

Clayfolk's origins date to the mid-70s, when a small group of Southern Oregon potters banded together to share ideas about hand-crafting techniques, glazing, fir-



Clayfolk presents its 38th Pottery Show and Sale at the Medford Armory on the weekend before Thanksgiving—November 22, 23, and 24.

ABOVE: Bob Johnson — *Thai Spirit House*

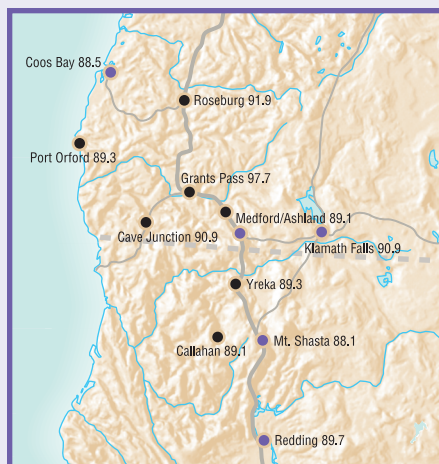
BELOW: Nancy Leever — *Nested Bowls*



ing, and marketing. Today the group has grown into an organization representing over 130 ceramic artists, still primarily from Southern Oregon and Northern California, but also from Roseburg, Eugene, Corvallis, Bend, Portland, and beyond. As the name of the group implies, all Clayfolk members work in clay—a medium that lends itself to a wide spectrum of techniques and temperatures, ranging from raku, with its metallic-luster glazes maturing at a relatively cool 1800 degrees, up the temperature scale to earthenware, stoneware, and translucent porcelain pieces that vitrify at the white-hot temperature of the stars.

The venue for this year's Clayfolk Show and Sale, again the Medford Armory, is located at 1701 South Pacific Hwy, easily accessible from I-5 at the South Medford exit. The doors will be open on Friday night from 4 to 9 pm. On Saturday, the show continues from 10 am to 7 p.m. and ends its run on Sunday from 10 am to 4 pm. For more information, visit [www.clayfolk.org](http://www.clayfolk.org).





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6:00am Weekend Edition

10:00am Wait Wait... Don't Tell Me!

11:00am Car Talk

12:00pm E-Town  
1:00pm Mountain Stage  
3:00pm West Coast Live  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Live Wire!  
9:00pm The Retro Lounge  
10:00pm Late Night Blues

### Sunday

6:00am Weekend Edition  
9:00am The Splendid Table  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm TED Radio Hour  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Mountain Stage  
11:00pm Undercurrents

## SPOTLIGHT

# Art Inspires Ashland

Jeff Jones

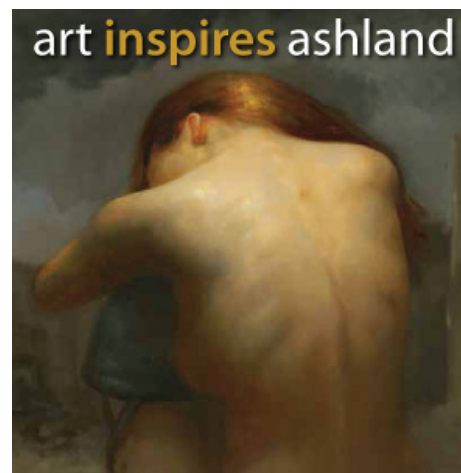
On November 15th and 16th in Ashland, Oregon Art Inspires Ashland will bring together some of the world's most creative minds from various schools of artistic expression for a weekend of presentations, discussions and workshops. This event has been designed to inspire people from all walks of life. "Inspiration motivates everything we do on a daily basis. Think TED talks with hands-on workshop," said Denise Baxter, Executive Director of the Ashland Art Center. The highlight of the weekend: three featured artists will talk about their skills, inspirations, and accomplishments in 20-minute presentations held at the Historic Ashland Armory on Saturday, November 16th beginning at 7p.m. These same artists will lead workshops, aimed at inspiring artists and art enthusiasts by working closely with these high-caliber artists and creators.

Arts Inspires Ashland features three artists. Juliette Aristides, a classical painter, instructor and founder of Aristides Atelier

at the Gage Academy of Fine Art in Seattle, WA and beloved author of three books on classical painting. Also, Reina-Marie Loader, documentary film-maker of independent socio-political films from Vienna, Austria. Her most recent "HORN" is about the plight of the African Rhino. And finally, Lucy Knisley, illustrator, comic artist and author from New York City. Ms. Knisley popular books *French Milk* and *Relish* are about her interesting food experiences. "Bringing these three amazing artists to Ashland to present workshops and talk about their inspirations, we hope will inspire our arts community to even greater things," added Baxter.

Along with the presentations, each artist will be teaching workshops, sharing their skills with the community.

Tickets for the Inspirational Presentations are available now on-line at [www.artinspiresashland.org](http://www.artinspiresashland.org) or at the Ashland Art Center. The proceeds from the event will support Ashland Art Center 357 E Main St.



The three featured artists are Juliette Aristides, classical painter and founder of Aristides Atelier at the Gage Academy of Fine Art in Seattle, Reina-Marie Loader, filmmaker from Vienna, Austria, and Lucy Knisley, illustrator, comic artist and author from New York City.

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\*KSOR dial positions for translator communities listed below

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ROSEBURG

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**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

**KLDD 91.9 FM**  
MT. SHASTA

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
9:30am As It Was  
12:00pm Siskiyou Music Hall  
1:00pm As It Was  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:00am Houston Grand Opera  
2:00pm Siskiyou Music Hall

3:00pm Car Talk  
4:00pm All Things Considered  
5:00pm A Musical Meander  
7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
2:00pm Performance Today Weekend  
4:00pm All Things Considered  
5:00pm Chicago Symphony Orchestra  
7:00pm State Farm Music Hall

## Translators

Bandon 91.7	Coquille 88.1	Lakeview 89.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Langlois, Sixes 91.3	Redding 90.9
Brookings 91.1	Crescent City 91.1	LaPine, Beaver Marsh 89.1	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	Lincoln 88.7	
Camas Valley 88.7	Gasquet 89.1	Mendocino 101.9	
Canyonville 91.9	Gold Beach 91.5	Port Orford 90.5	
Cave Junction 89.5	Grants Pass 101.5		
Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.



PHOTO: FELIX SANCHEZ

## First Concert

Nov 1	F	Quilter*: Three Pieces for Piano
Nov 4	M	Berlioz: Royal Hunt and Storm from <i>Les Troyens</i>
Nov 5	T	Bach: Cantata 115
Nov 6	W	Glazunov: Saxophone Concerto
Nov 7	T	Rachmaninoff: <i>Rhapsody on a Theme of Paganini</i>
Nov 8	F	Witt*: Septet in F major
Nov 11	M	Strauss: <i>Don Juan</i>
Nov 12	T	Corelli: Concerto Grosso in D major
Nov 13	W	Sibelius: <i>Karelia Suite</i>
Nov 14	T	Mendelssohn-Hensel*: Overture
Nov 15	F	Fauré: Violin Sonata
Nov 18	M	Loeillet*: Suite No. 1
Nov 19	T	Ippolitov-Ivanov*: <i>Caucasian Sketches</i>
Nov 20	W	Copland: <i>Music for the Theatre</i>
Nov 21	T	Tarrega*: <i>Gran jota</i>
Nov 22	F	Britten*: <i>Rejoice in the Lamb</i>
Nov 25	M	Brahms: <i>Variations on a Theme by Paganini</i>
Nov 26	T	Tchaikovsky: Suite No. 4, "Mozartiana"
Nov 27	W	Hofmann: Cello Concerto in D major
Nov 28	T	Rubinstein*: <i>Ivan IV</i>
Nov 29	F	Beethoven: Octet in E flat major

Houston Grand Opera presents Gioachino Rossini's splendid and humorous *L'italiana in Algeri* or *The Italian Girl in Algiers*. Courtesy of Houston Grand Opera.



# News & Information

[www.ijpr.org](http://www.ijpr.org)


- **AM Transmitters** provide extended regional service.
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## Stations

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE/EUREKA

**KJPR AM 1330**  
SHASTA LAKE CITY/  
REDDING

## Translators

Klamath Falls  
90.5 FM  
91.9 FM

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
9:57am As It Was  
10:00am The Takeaway  
11:00am Here & Now  
1:00pm To the Point  
2:00pm Q  
3:00pm The Story  
4:00pm On Point  
6:00pm BBC World Service  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
9:57pm As It Was  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
8:00am Inside Europe  
9:00am Marketplace Money  
10:00am Living On Earth  
11:00am On The Media  
12:00pm This American Life  
1:00pm West Coast Live

3:00pm A Prairie Home Companion  
5:00pm To the Best of Our Knowledge  
7:00pm BBC World Service  
8:00pm The Vinyl Cafe  
9:00pm BBC World Service

## Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am TED Radio Hour  
11:00am Ask Me Another  
12:00pm A Prairie Home Companion  
2:00pm This American Life  
3:00pm Le Show  
4:00pm Travel with Rick Steves  
5:00pm Marketplace Money  
6:00pm On The Media  
7:00pm Living On Earth  
8:00pm BBC World Service

## Siskiyou Music Hall

- Nov 1 F Dittersdorf\*: Sinfonia in E flat major  
Nov 4 M Chopin: Sonata in G minor  
Nov 5 T Dvorak: Cello Concerto in A major  
Nov 6 W Offenbach: *Gaité Parisienne*  
Nov 7 T Brull\*: Piano Concerto No. 1 in F major  
Nov 8 F Kalkbrenner\*: Piano Concerto No. 1  
Nov 11 M Mozart: String Quartet, K. 590  
Nov 12 T Borodin\*: Symphony No. 2 in B minor  
Nov 13 W Chadwick\*: *Symphonic Sketches*  
Nov 14 T Hummel\*: Piano Concerto in A flat major  
Nov 15 F Beethoven: Violin Concerto  
Nov 18 M Weber\*: Symphony No. 1  
Nov 19 T Bach: Orchestral Suite No. 1  
Nov 20 W Ponce: *Concierto del Sur*  
Nov 21 T Maxwell-Davies: Symphony No. 1  
Nov 22 F Rodrigo\*: *Concierto Para una Fiesta*  
Nov 25 M Tchaikovsky: Piano Concerto No. 1  
Nov 26 T Brahms: Transcription of Symphony No. 2  
Nov 27 W Viotti: Violin Concerto No. 23  
Nov 28 T Ries\*: Symphony No. 6  
Nov 29 F Schumann: *Rhenish Symphony*

## Houston Grand Opera

Nov 2 **The Italian Girl in Algiers** (in Italian) by Gioachino Rossini

Carlo Rizzi, conductor; Daniela Barcellona, Lawrence Brownlee, Patrick Carfizzi, Daniel Belcher, Lauren Snouffer

Nov 9 **Il Trovatore** by Giuseppe Verdi  
Patrick Summers, conductor; Tamara Wilson, Marco Berti, Dolora Zajick, Tómas Tómasson, Peixin Chen

Nov 16 **Xerxes** (in Italian) by George Frederic Handel  
William Lacey, conductor; Susan Graham, Laura Claycomb, David Daniels, Sonia Prina, Heidi Stober, Philip Cutlip, Adam Cioffari

Nov 23 **Don Giovanni** by Wolfgang Amadeus Mozart

Patrick Summers, conductor; Adrian Eröd, Kyle Ketelsen, Rachel Willis-Sørensen, Veronika Dzhioeva, Joel Prieto, Malin Christensson, Michael Sumuel, Morris Robinson

Nov 30 **Tristan und Isolde** by Richard Wagner  
Patrick Summers, conductor; Nina Stemme, Ben Heppner, Claudia Mahnke, Ryan McKinny, Christof Fischesser



Albina Shagimuratova as Violetta and Bryan Hymel as Alfredo in Houston Grand Opera's production of *Traviata*. Courtesy of Houston Grand Opera.

PHOTO: FELIX SANCHEZ



For more information about arts events, visit our online Events Calendar at [www.ijpr.org](http://www.ijpr.org).

# ARTSCENE

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to [jprartscene@gmail.com](mailto:jprartscene@gmail.com)  
**Nov 15 is the deadline for the January issue.**

## ROGUE VALLEY

### Theater

- ◆ The Oregon Shakespeare Festival 2013 Season at a glance:

In the Angus Bowmer Theatre:

*The Taming of the Shrew* by William Shakespeare thru Nov 3  
*My Fair Lady* by Alan J. Lerner; music by Frederick Loewe thru Nov 3  
*A Streetcar Named Desire* by Tennessee Williams thru Nov 2  
*The Tenth Muse* by Tanya Saracho/World Premiere thru Nov 2

In the Thomas Theatre (formerly New Theatre):  
*King Lear* by William Shakespeare thru Nov 3  
*The Unfortunates* World Premiere thru Nov 2  
*The Liquid Plain* by Naomi Wallace/World Premiere thru Nov 3

All Matinees at 1:30 pm & Evening Performances at 8pm. Backstage Tours thru Nov 2. Located at 15 S. Pioneer St., Ashland. (541)482-4331 or (800)219-8161 [www.osfashland.org](http://www.osfashland.org)

- ◆ Craterian Performances presents the following:  
The Vienna Boys Choir November 1  
Youth Symphony of Southern Oregon November 9  
An Evening with Jason Alexander November 15  
Pacific Mambo Orchestra November 16  
An Acoustic Evening w/ Lyle Lovett & John Hiatt November 19

All performances begin at 7:30 pm. Located at 23 S. Central Ave., Medford. (541)779-3000 [www.craterian.org](http://www.craterian.org)

- ◆ Camelot Theatre in Talent presents *Evita*, Lyrics by Tim Rice/ Music by Andrew Lloyd Weber, Oct 16 thru Nov 17. Show times: Regular Evening Performances 8pm; And Matinees Sundays at 2:00 pm. Located at Talent Ave. and Main St., Talent. (541)535-5250 [www.CamelotTheatre.org](http://www.CamelotTheatre.org)

- ◆ Oregon Cabaret Theatre continues its presentation 'S WONDERFUL: The New Gershwin Musical running thru Nov 3. Previews begin November 13 for *THE WIZARD OF PANTO-LAND*, written by Jim Giancarlo with original score by Eric Nordin. Performances November 15 through December 31, Thurs thru Mon at 8pm; also, Sun Brunch matinees at 1 pm. Located at First and Hargadine Sts., Ashland. (541)488-2902 [www.oregoncabaret.com](http://www.oregoncabaret.com)

- ◆ Southern Oregon University Theatre Arts Department presents the following: *Our Town* by Thornton Wilder, directed by Paul Barnes. Performance November 14-24; *The White Fugue*, a musical structure devised and directed by James Donlon. Performances November 7-17. All performances located on the campus of SOU in the Performing Arts Theatre, South Mountain Ave., Ashland. (541) 552-6348 [www.sou.edu/performingarts.html](http://www.sou.edu/performingarts.html)



Pistol River Concert Association presents the Portland, OR based Colleen Raney Band in concert on Nov 02 at the Pistol River Friendship Hall.

### Music

- ◆ Southern Oregon University Dept. of Performing Arts: Music presents the following events:  
Youth Symphony of Southern Oregon Fall Concert Nov 10 - 3pm  
Cascade Clarinet Consort & Siskiyou Saxophone Orchestra - Nov 11 - 7:30pm  
Tutunov Piano Series - Concert III featuring piano virtuoso Jodi French Nov 15 - 7:30pm  
The Gaia Project presents Antsy McClain & the Trailer Park Troubadours Nov 16 - 7:30pm  
SOU Women's Chorus and Men's Glee Club, Nov 20 - 7:30pm

All performances located on the campus of SOU in the Music Recital Hall, So. Mountain Ave., Ashland. (541)552-6101 [www.sou.edu/performingarts.html](http://www.sou.edu/performingarts.html)

- ◆ Music at St. Mark's presents a free concert for flute and harp featuring flutist Debra Harris and harpist Celia Canty on Nov 17 at 3pm. Located at 5th and Oakdale, Medford. (541)821-0977 [www.stmarks-medford.org](http://www.stmarks-medford.org)

- ◆ Rogue Valley Symphony presents the Masterworks Series - Concert II featuring the Cypress String Quartet on Nov 1, 7:30 pm at So. Oregon University Music Recital Hall, Ashland; Nov 2 at 7:30 pm at Craterian Theater, Medford; and Nov 3 at 3pm at Grants Pass Performing Arts Center, Grants Pass. RVS Box Office: 1250 Siskiyou Blvd., Ashland. (541)552-6354 [www.rvsymphony.org](http://www.rvsymphony.org)

- ◆ The Historic Rogue Theatre presents the following events:

Floater with Special Guest Brother on Nov 1 at 8pm

Anna Nalick on Nov 22 at 8pm

Located at 143 SE H St., Grants Pass. (541)471-1316 [www.roguetheatre.musictoday.com](http://www.roguetheatre.musictoday.com)

- ◆ Jackson County Comm. Concert Association, now in its 75th Season, presents Umi Garrett, phenomenal young pianist on Nov 4 at 7:30 pm. Craterian Theater, 23 S. Central Ave., Medford. (541)779-3000 [www.jcconcerts.org](http://www.jcconcerts.org)

- ◆ The Siskiyou Music Project presents the David Friesen Trio ~ CD Release Concert on November 21, 7pm at the Artistic Piano Gallery, Medford (541)488-3869 [www.siskiyoumusicproject.com](http://www.siskiyoumusicproject.com) For Reservations: [mail@siskiyoumusicproject.com](mailto:mail@siskiyoumusicproject.com)

- ◆ Chamber Music Concerts presents the Zemlin-sky String Quartet on Friday Nov 7 at 7:30pm and Saturday, Nov 8 at 3pm. On the campus of So. Oregon University in the Music Recital Hall, 1250 Siskiyou Blvd., Ashland. (541)552-6154 [www.ChamberMusicConcerts.org](http://www.ChamberMusicConcerts.org)

- ◆ St. Clair Productions presents two concerts this month:

Samite: Journey to the Soul of Africa on Nov 8 at 8pm

Samite workshop on Nov 9 - 10am to noon  
Hot Buttered Rum on Nov 20 at 8pm

Unitarian Fellowship, 87 4th St., Ashland. (541)535-3562 [www.stclairevents.com](http://www.stclairevents.com)

### Events/Exhibitions

- ◆ Gingerbread Jubilee Auction and Community Tours: Auction Nov 22 - 5:30pm  
Community Tours - Nov 23-25, 10am-6pm. Collier Center for Performing Arts, Craterian Theatre Located at 23 S. Central Ave., Medford. (541)779-3000 [www.craterian.org](http://www.craterian.org)

- ◆ Holly Theater Tours: Nov 2 & Nov 16 at historic Holly Theater, 232 W. 6th Street, Medford. For further information call (541) 772-3797 or visit [www.hollytheater.org](http://www.hollytheater.org)



St. Clair Productions presents Ugandan musician Samite "Journey to the Soul of Africa," a multi-media presentation featuring stories, pictures and vocals on Nov 8 in Ashland.





**LEFT:** St. Clair Productions presents high energy bluegrass with Hot Buttered Rum on Nov 20 in Ashland. **CENTER:** Friends of Music presents the Poulenc Trio on Nov 17 in Brookings. **RIGHT:** The Ross Ragland Theater presents Dan Hicks and the Hot Licks on Nov 7 in Klamath Falls.

◆ Schneider Museum of Art presents: *Willie Cole: Transformations and Illuminations; The Traveler and the Housewife, Deluxe Edition*, work by Daniel Duford and *Black Manifold*, a program of short videos curated by Avantika Bawa and Greg Minissale. All will be on view from through Dec 7. The museum is located on the campus of SOU near the corner of Siskiyou Blvd. and Indiana St., Ashland. (541)552-6245 [www.sou.edu/sma/upcoming.html](http://www.sou.edu/sma/upcoming.html)

◆ FireHouse Gallery presents *Watching U.S. and Japan*, by Christopher Troutman, Oct 30 thru Nov 22. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 [www.roguecc.edu/galleries/firehouse](http://www.roguecc.edu/galleries/firehouse)

◆ Grants Pass Museum of Art presents the following events:

*Local Collections:* Area friends show collected art thru Nov 14

*Annual Membership Exhibition:* Nov 14 thru Dec 20

First Friday on Nov 1 from 6–9pm

Second Friday Poetry on Nov 8 from 7–9pm

Life Drawing Session on Nov 13 from 7–9pm

Located at 229 SW G St., Grants Pass. (541)479-3290 [www.gpmuseum.com](http://www.gpmuseum.com)

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5–8 pm. (541)488-8430 [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford from 5–8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. [www.visitmedford.org/index-artwalk.html](http://www.visitmedford.org/index-artwalk.html)

## OREGON AND REDWOOD COAST

### Theater

◆ Mendocino Theatre Company continues its presentation of *Time Stands Still* written by Donald Margulies, directed by Betty Abramson. 45200 Little Lake Street, Mendocino. 707-937-4477 or [boxoffice@mendocino.org](mailto:boxoffice@mendocino.org)

### Music

◆ Mendocino Stories & Music Series presents: Fall Comedy Weekend at Hill House Inn on Nov



Roseburg Community Concerts Association presents 13-year old Umi Garrett, in concert on Nov 03 at Umpqua Community College.

8 & 9 at 7:30 pm

Song Improv Workshop at Hill House on Nov 9 1–4pm

Tickets available at Brown Paper Tickets.

(707)937-1732

[www.mendocinostories.com/events\\_info.html](http://www.mendocinostories.com/events_info.html)

◆ Pistol River Concert Association presents Colleen Raney Band in concert on Nov 2 at 8pm at Pistol River Friendship Hall, 24194 Carpenterville Rd., Pistol River, OR (541)247-2848 [www.pistolriver.com](http://www.pistolriver.com)

◆ Friends of Music presents The Poulenc Trio on Nov 17 (check time) at Seventh Day Adventist

Church, 102 Park Ave., Brookings, OR. (541)469-7625 [www.brookingsharborfriendsofmusic.com](http://www.brookingsharborfriendsofmusic.com)  
Stagelights Musical Arts Community presents The Koles, a Los Angeles based folk pop group, at 7pm, Nov. 16, at the Harbor Performing Arts Center, 97900 Shopping Center Ave., Harbor, OR. (541) 254-1244. [www.stagelights.us/concerts](http://www.stagelights.us/concerts)

### Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents the following Exhibitions:  
16th Annual Junque Arts Competition & Exhibition thru Nov 17

Humboldt Arts Council Annual Member Show thru Dec 15

Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0240 [www.humboldtarts.org](http://www.humboldtarts.org)

◆ Coos Art Museum presents the following exhibitions and events:

A Distinguished Line: Tracing Durer's Print-making in the Maggie Karl, Perkins, and Vaughan Galleries thru Dec 7

Winner of CAM Biennial – Sharon Wise in the Mabel Hansen Gallery thru Dec 7

For the Birds in the Uno Richter Atrium Gallery thru Dec 7

Coos Art Museum located at 235 Anderson Ave., Coos Bay. (541)267-3901 [www.coosart.org](http://www.coosart.org)

◆ Trinidad Museum presents Lee Taylor Walashek's Landscape Paintings and J. Goldsborough Bruff Sketches thru Winter 2013. Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court, Trinidad, CA. (707)677-3816 [www.trinidadmuseum.org](http://www.trinidadmuseum.org)

CONTINUED ON NEXT PAGE



Chamber Music Concerts presents the Zemlinsky String Quartet on Friday, Nov 7 and Saturday, Nov 8 at the SOU Music Recital Hall.





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# Artscene *From p. 29*

## ROSEBURG/EUGENE

### Theater

◆ Umpqua Community College presents *Bus Stop*. The show runs Nov 8-17 at 7:00 pm in the Centerstage Theatre, Whipple Fine Arts Bldg., on the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-7700 [www.umpqua.edu/theatre](http://www.umpqua.edu/theatre)

### Music

◆ Historic McDonald Theatre presents these events:  
*Medium Troy* featuring 30+ piece Bohemian Dub Orchestra on Nov 1  
Warren Miller's *Ticket to Ride* on Nov 2  
An evening with Switchfoot and the premiere of their new film *"Fading West"* on Nov 13  
Note: Doors open at 6pm for this show only  
Nortec Collective Presents: Bostich + Fussible

For all shows except Switchfoot: Doors open at 7pm and show starts at 8pm. Located at 1010 Willamette St., Downtown Eugene. (800)992-8499 [www.mcdonaldtheatre.com](http://www.mcdonaldtheatre.com)

◆ Roseburg Community Concerts Association presents Umi Garrett, in concert on Nov 3 at 2pm at Umpqua Community College, 1140 Umpqua College Rd., Roseburg. (541)440-7700 <https://app.arts-people.com> or [www.roseburgcommunityconcerts.org](http://www.roseburgcommunityconcerts.org)

### Exhibitions

◆ The Art Gallery at Umpqua Community College, located in the Whipple Fine Arts Bldg., features artist Jennifer Reifsnider thru Dec 5. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 <http://riverhawk-web.com/events/calendars/fine-arts-events>

## NORTH CALIFORNIA

### Theater

◆ Riverfront Playhouse presents *A Christmas Story* by Jean Shepherd weekends Nov 17 thru Dec 16. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 [www.riverfrontplayhouse.net](http://www.riverfrontplayhouse.net)

### Music

◆ The Historic Cascade Theatre Performance Series presents:  
Diamond Rio on Nov 7 at 7:30pm  
Ruthie Foster on Nov 8 at 7:30pm  
SF Opera Cinema Series : *Lucrezia Borgia* Nov 10 at 2pm  
A Cascade Christmas: Nov 29 thru Dec 7 - check for times  
Located at 1733 Market St., Redding. (530)243-8877 [www.cascadetheatre.org](http://www.cascadetheatre.org)

### Exhibitions

◆ Liberty Arts Gallery in Yreka presents *Yreka Night of Lights*. Located at 108 W. Miner St.,

Yreka. (530)842-0222 [www.libertyartsyreka.org](http://www.libertyartsyreka.org)  
Liberty Arts also presents The CHAIRity Show - Step up and sit down for good causes. Artists create unique chairs, either building them from unusual materials or embellishing an existing chair, transforming it into a work of art. The proceeds from chairs offered for sale and raffle will go to the charity of the artist's choice. Opening reception, sale and raffle on Friday, December 6 from 5-8 pm in conjunction with Yreka Chamber of Commerce, Night of Lights. The CHAIRity Show runs thru January 3. Details at [www.libertyartsyreka.org](http://www.libertyartsyreka.org)

◆ Turtle Bay Exploration Park continues its presentation of *Sacrament: Homage to a River*, thru Dec 31. Turtle Bay is located at 844 Sundial Bridge Dr., Redding. (800)887-8532 [www.turtlebay.org](http://www.turtlebay.org)

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 [www.siskiyoucountyhistoricalsociety.org](http://www.siskiyoucountyhistoricalsociety.org)

## KLAMATH

### Theater

◆ The Linkville Players present a new production of *The Games's Afoot or Holmes for the Holidays*, directed by Adam Matlick Nov 8 thru Nov 30. Fri and Sat at 7:30 pm; Sun matinee at 2:00 pm. Located at 201 Main St., Klamath Falls. (541)205-4395, Ext. 3 [www.linkvilleplayers.org](http://www.linkvilleplayers.org)

◆ Ross Ragland Theater presents the following concerts and events:

Ragland Classical Series - Max Levinson on Nov at 2:00pm

Dan Hicks and the Hot Licks on Nov 7 at 7:30pm

A Salute to the Veterans by the Klamath Symphony Nov 16 at 7:30pm

Montreal and California Guitar Trios on Nov 22 at 7:30pm

Eugene Ballet: *The Nutcracker* on Nov 30 at 2:00pm and 7:30pm

Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE [www.rrtheater.org](http://www.rrtheater.org)

### Music

◆ Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 [www.klamathblues.org](http://www.klamathblues.org)

### Exhibitions

◆ The Klamath Art Gallery presents their *Annual Holiday Showcase* works by member artists on Oct 6 thru 27 with a reception on Nov 3-Dec 22 from 12-4pm. Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 [www.klamathartgallery.blogspot.com](http://www.klamathartgallery.blogspot.com)

◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. Located at 125 W. Main St., Klamath Falls. (541)882-9996 [favellmuseum@gmail.com](mailto:favellmuseum@gmail.com)



# With you the possibilities are sky high.

## Rise to the Medford Blue Sky<sup>SM</sup> Challenge

The City of Medford has teamed up with the Medford/Jackson County Chamber of Commerce, Heart of Medford Association, Jefferson Public Radio and Pacific Power to launch a community challenge encouraging local citizens and businesses to support renewable energy by enrolling in Pacific Power's voluntary Green-e Energy certified Blue Sky program.

The goal is to increase participation by 25 percent by December 31, 2013. As of September 1, we only need 100 more participants! Upon reaching the goal, the community will receive a 1 kilowatt grid-tied solar energy installation!

Enroll or learn more at [pacificpower.net/medfordchallenge](http://pacificpower.net/medfordchallenge).



**PACIFIC POWER**

*Let's turn the answers on.*



The City of Medford is already leading the way by enrolling in Blue Sky and so are these Medford area Blue Sky business partners:

Asante Health System  
Asante Health System –  
Rogue Valley Medical Center  
Balanced Massage  
Batzer Construction, Inc.  
Bolga Baskets International  
Buttercloud Bakery & Café  
Cafe Dejeuner  
Central Art Supply  
Coca-Cola Bottling Company  
of Oregon  
Downtown Market Co.  
Gervais Day Spa & Salon  
Glenridge Terrace Apartments  
Hansen's Motorcycles, LLC  
Harry & David  
Healthy Inspirations  
Jackson County Airport Authority  
Kaleidoscope Pizzeria and Pub  
Larry B. Workman,  
Attorney at Law  
Lithia Motors, Inc.  
Little Feet Children's Shoes  
Lonnie's Auto Painting  
Medford Congregational  
United Church of Christ

Medford Cycle Sport  
Medford Nail  
Mustard Press  
Ogden Roemer  
Wilkerson Architecture  
Plant Oregon  
Portal Brewing Co., LLC  
Pronto Print  
Providence Medford  
Medical Center  
RHT Energy Solutions  
Rogue Barber Shop  
Roller Odyssey  
SierraPine Medite  
Southern Oregon  
Brewing Co.  
Staples  
Sunrise Cafe & Catering  
The Goldy Building  
Three Treasures  
Chinese Medicine  
Timber Products Company  
Wild River Medford, LLC  
Wise Women Care  
Associates/Trillium  
Waterbirth Center



## Health care on the go with **Providence MyChart<sup>®</sup>**

Your Online Health Record



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### Already a MyChart user?

Log in at [mychartor.providence.org](http://mychartor.providence.org) or download the app for your iPhone or Android smartphone. Search for "MyChart" from Epic in the app store.



Find out more about the MyChart app by scanning this code with your iPhone, iPad or Android device.



**6:45 a.m.**

Sarah and her daughter get ready for another school day

**6:50 a.m.**

Sarah signs onto Providence MyChart

**6:51 a.m.**

Reviews her daughter's immunization records

**6:53 a.m.**

Reads a reply message from her daughter's pediatrician

**6:55 a.m.**

Checks her recent lab results

**6:59 a.m.**

Signs off, ready for the start of another busy day



[www.providence.org/pmg](http://www.providence.org/pmg)